CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 7 TORONTO 2, CANADA June 15th, 1929

Book These Now!

THE BROADWAY MELODY

THE IDLE RICH

THE TRIAL OF MARY DUGAN

REACH FOR A TALKIE INSTEAD OF A SQUEAK!

They Pick Out M-G-M Talkies Blindfolded!

CONCEDED best by the public
M-G-M Talkies make others
LOOK like experimental
LABORATORY efforts.
HERE'S what the trade says:

When you go over their released product and see how few of the common mistakes in dialogue, story and recording this crowd have made, you simply have to lift your cap and take a deep swinging bow. No organization to date has been able to top "Broadway Melody" and certainly there has not been a more perfect talking picture, when everything is taken into consideration, than "Madame X." If we had nothing to point to other than these two productions (and they have released other good ones) we would feel safe in saying that M-G-M will be "up and at 'em" in the production of this new form of entertainment as long as the public will visit the theatre with the talkie sign displayed. **SILENTS, TOO.** In announcing that they will do both silent and talkie pictures we are of the belief that this organization will be the only one of the major companies making any silent product without a talkie version. **Watch That M-G-M Crowd.**

—Editorial by W. R. Wilkerson in Exhibitor's Daily Review, May 29, 1929.

M-G-M

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

EVERY DAY THEY COME FROM EVERYWHERE!

TELEGRAMS FOR YOU, MR. EXHIBITOR!

Stood them up each night on Broadway Melody. Building each day.
W. M. Powers,
Watertown, N. Y.

Broadway Melody doing enormous business. Gaining every day; turning hundreds away. Breaking all house records. Nothing like it ever.
G. Sullivan,
Mgr. Rialto Theatre,
Glens Falls, N. Y.

Broadway Melody broke house record previously held by Singing Fool, Capitol, Oklahoma City, first week. Ponca City grossed twice as much as Big Parade which held previous house record.

Broadway Melody has smashed the records by double of any picture we have played.
Phil Chakeres,
Springfield, Ohio

Broadway Melody broke all box office records by big margin. Impossible to take care of crowds. Must play Melody again. Gee! It's a great feeling to be a Metro exhibitor.
Harry Farrell,
State Theatre,
Nashua, N. H.

We have prepared a pamphlet containing hundreds of wires of similar nature. Write for it!

WHY THE METRO MOVIETONE ACTS ARE FIRST CHOICE

BECAUSE of its exceptional affiliations in the vaudeville and theatre world, M-G-M has been able to bring to the field of Movietone Acts the greatest names and talents procurable. They are the Big Time drawing-cards: Van & Schenck; Vincent Lopez; Gus Edwards' revues; Titta Ruffo; Ukelele Ike; Aaronson's Commanders; George Dewey Washington; Marion Harris; Miller & Lyles; Frances White; Odette Myrtil—these are just a few! And just as M-G-M has achieved a superior quality in its full length Talking pictures, so is it acknowledged the quality producer of Movietone Acts. No wonder that wired theatres and those planning for Sound are safeguarding the popularity of their Talking programs with Metro Movietone Acts!

THE SUCCESS OF HAL ROACH ALL-TALKING SHORT COMEDIES

Laurel-Hardy in "Unaccustomed As We Are" and Our Gang in "Small Talk" are the first of Twelve Hal Roach Talking Comedies. Grab them. They are sure-fire gold-getters!

When "Our Gang" made a personal appearance tour th broke every record wherever they played. When you pl "Small Talk" you will virtually have an Our Gang P sonal Appearance!

Hal Roach adds new triumphs to his career as comedy producer! It was to be expected that his entrance into All Talking comedies would contribute a new quality and importance to this field. Laurel-Hardy in "Unaccustomed As We Are" gives an idea of what to expect. It is playing with the $2 engagement of "Broadway Melody" in San Francisco. It is a sensation wherever it is being shown. But until you See and Hear "Our Gang" in their first All Talking hit "Small Tall you can't know the profit-pow of the Roach Talkies. Mar theatres are billing them abo the feature. Twelve of these Tal ing marvels are ready for yo

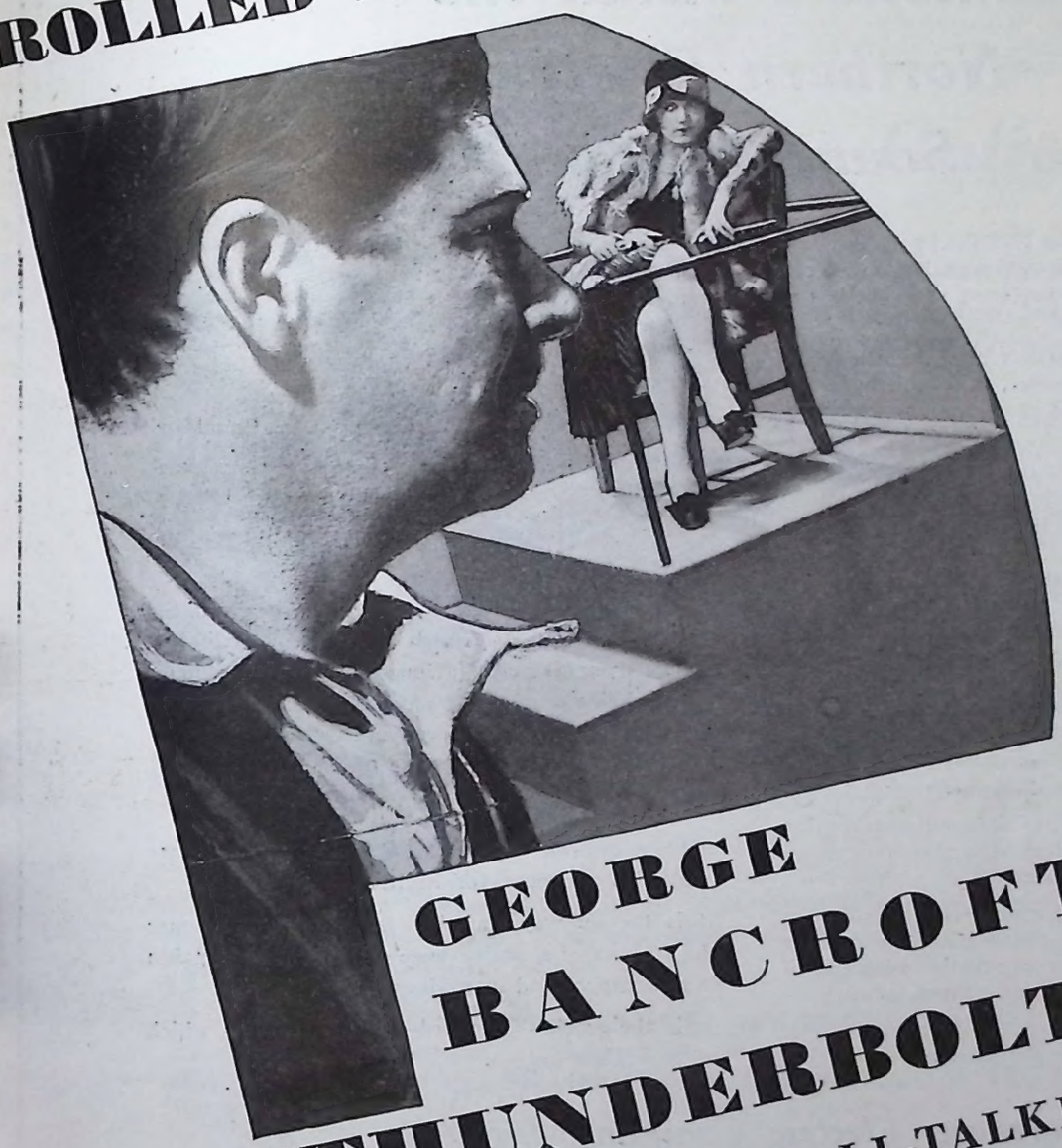
Exhibitor's Review says: "At the Capitol, N.Y. they had the patrons rolling off their chairs."

Watch for Charlie Chase in "The Big Squawk" his First All Talkie.

METRO-GOLDWYN-MAYER

THE SPIRIT OF GOLDWYN MAYER ON THE GREATEST STAR ON THE SCREEN

BIGGER
than "UNDERWORLD"
and "WOLF OF WALL ST."
ROLLED INTO ONE . .



GEORGE BANCROFT
"THUNDERBOLT"*

The Most Powerful ALL-TALKING Drama of the 1928-29 Season!

PARAMOUNT

THE MERGER OF QUALITY AND QUANTITY

*Josef von Sternberg Production. Director of ("Underworld"). With RICHARD ARLEN, FAY WRAY and big cast.

Why

exhibitors install the Northern Electric Sound System

IT IS DESIGNED by the Bell Telephone Laboratories, the largest research organization in the world devoted to the problems of acoustic engineering.

It is manufactured by the Northern Electric Company in the same factories, and to the same standards of quality, as is the telephone apparatus of the Bell System.

It is the system by which the following producers are recording all of their productions:

Warner Bros. Pictures, Inc.
Fox Film Corporation.
Paramount Famous Lasky Corporation.
Metro-Goldwyn-Mayer Pictures Corporation.
United Artists Corporation.
First National Pictures, Inc.
Universal Pictures Corporation.
Hal Roach Studios, Inc.
Columbia Pictures Corporation.
Harold Lloyd Corporation.
Metropolitan Sound Studios, Inc.

It insures the same quality of sound reproduction in the theatre that goes into the recording of all these productions in the studio.

It has been in successful commercial operation in theatres for two years and nine months, and is the system that has brought about the adoption of talking pictures by the motion picture industry.

It is installed and successfully operating in over 2,000 theatres throughout the world.

It will give the same year in and year out service as does your telephone.

It is installed under the supervision of experts selected from among the engineering staff of the company.

It is maintained and serviced by a national organization of experts skilled in the maintenance of delcate precision equipment such as this.

It offers the greatest freedom from breakdown and program interruption.

It is adequately protected by a large group of fundamental patents which insure the exhibitor against damages arising from patent infringement. It is leased upon a time payment plan that eases the exhibitors' financial problem.

It is leased by a company that is financially strong enough to remain in business.

It has proven its quality and drawing power at the box office and pays for itself.

It is the only system that is giving your house the support of a nation-wide advertising campaign in newspapers and magazines.

It is the world's standard—the system by which all others are judged.

Northern Electric Company Limited
Research Products Department
637 Craig St. West, Montreal, Que.

Northern Electric
SOUND
The VOICE of ACTION
SYSTEM

Canadian Moving Picture DIGEST

Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
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RAY LEWIS
Editor and Managing Director

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"The Rogues Gallery"

IF TOO MANY cooks can spoil the broth, too many crooks can spoil the Motion Picture Industry.

Now that the Screen has found its voice, it appears to have bestowed and directed that precious legacy towards crookery.

I have learned more of crooks and detectives, third degree, prisons, finger-prints, since Dialogue emerged from the Silent Screen, than I had previously learned from the penny and dime novel era, up to the Sherlock Holmes strata of literature.

The Industry of Motion Pictures is in verity becoming a Rogues Gallery. Who is going to assume the role of being a traffic cop with a signal to cease and desist?

Of course the moral is all there, the crook serves his term, the police and detectives are not all "mere cops," some are deserving of much more consideration and sympathy than the crooks, but it is a bit depressing to be always entertained by a vision of the law in pursuit of a criminal.

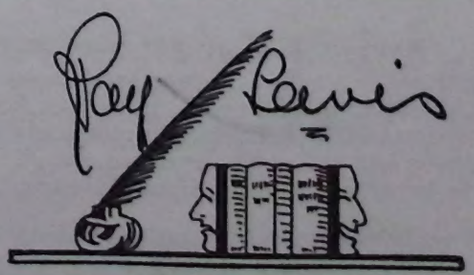
It brings to mind a picture of a dog-catcher, chasing a dog which has failed to function according to the decree of the law. A crook is like an unlicensed dog operating illegally, although this comparison may prove odious to the dog, who has no jurisdiction over his illegal estate, while a crook has the privilege and free-will of selection.

However, it is not my purpose here to moralize over the functioning qualifications of a "crook," his place in, or out of society, what I am interested in is the promotion of the Moving Picture Industry out of The Rogues Gallery, into Society.

We have passed the stage of being called Nouveau Riche, and our Dialogue has elevated us, if not into the Realm of Intellectuality, at least out of the Kindergarten of the Moron. It is an admission of mental inferiority, and sterility that we imitate continuously the first few successful crook dramas; losing the creative incentive for originality.

Dialogue is still a novelty, but even a human who has many advantages over a Motion Picture which can talk, grows tiresome when he keeps repeating himself; and other humans have a tendency to steer clear of such a bore.

We are beginning to wish that all the crooks were caught, tried and sentenced to their deserts, so that we might be spared the boredom of their Motion Picture activities.



RAY PRESENTS

RAY LEWIS

LAEMMLE, Jr., is now Supervisor of Productions at Universal City. Carl Laemmle has often said that he would remain in the business until his son grew up to take his place.

The promotion of Carl Laemmle, Jr., has been a constructive and conservative one.

He started as a beginner, and not as the son of his father. Not until he had learned to direct one picture, then a group of a series, not until he had served his apprenticeship did Carl Laemmle promote him to the directorship of Universal City.

Universal City has had many directors-in-chief, but perhaps no one will enter into this role with a greater love for Universal City, and what the Laemmle policy stands for than Laemmle, Jr.

THEY SAY he is a "chip off the old block." Knowing Carl Laemmle it never occurred to me that he would "chip."

There is a sturdy impregnability about this "grand little man," who might, however, give not only a "chip," but a bit of his heart to those who know him as a friend. How much more of himself would he give to that son, who knows and calls him father?

"Broadway" has not only surprised and delighted Broadway, but that Way which lies away from the Great White Way. Its showmanship quality is all attributed to Carl Laemmle, Jr.

Dr. Fejos is responsible for its direction; and a recognition of his ability is due him, but to Carl Laemmle, Jr., is due that recognition of Fejos' ability to make a big picture, and the co-operation which he gave personally to "Broadway."

The picture is as big as the play, which created a sensation. It has additional pictorial qualities and a breadth of action which only the scope of the camera can focus and deliver.

ANOTHER box-office God-send to theatre-owners, who need these bonanzas to cover installation expenses; and convince exhibitors that the Voice of the Screen is worth its "weight in gold."

LAST WEEK we talked about Radio, we asked "Does It Pay?" Since it has become so closely allied with Motion Pictures, not only in its directorial and business properties, but in the very make-up of its machinery, we should know all there is to know about this Infant Industry.

It makes us smile to repeat that phrase, "Infant Industry," since it only seems yesterday that our Industry was designated as a creature who still crawled on all fours, and lisped stories which had been repeated to it.

RADIO has no "belly to the ground," it is not born of the earth, but rather of the air. It is a Thing of Wings; and destined for great heights. Perhaps the Industry of Motion Pictures shall find itself a Cup-bearer to Radio, as Ganymede was Cup-bearer to Zeus, born aloft by this great god, who assumed the form of an eagle for this office.

But coming down to earth from off our height, let us talk about Radio as it relates itself to our purse! Does Radio Pay?

When first the Industry of Motion Pictures reared its head, few, who were wise in showmanship, gave it any attention.

The Showman of the World of Entertainment, looked upon Motion Pictures as a freak, a novelty which would outlive itself. No man gave it a quarter of a century of life, adding to this another decade of growth, until today it marches on with other arts which know the Age of Immortality.

IT, THEREFORE, behooves the Picture Showman of this age to sound the depths and heights of Radio, for its association with our Industry is still upon the Threshold of a Citadel, which it will build to reign over as King of Entertainment, having absorbed into itself the life-blood of Motion Pictures, but which it will again renew with its new blood of enterprise and vision.

M. H. Aylesworth in his Century article on radio's accomplishment states that "if the 630 radio stations of the United States were financed on the British license-fee plan at the same expenditure for each station, the listeners of America would have to pay approximately $160,000,000 in radio taxes, or from ten to fifteen dollars a year on every radio set." This sounds like Motion Picture money. Here are figures inspiring sufficiently to grace the whiteness of Ritzy tablecloths. In our next issue we will tell you who pays for Radio here.

World Wide's Record List All-Talking, Sound, Silent

WORLD WIDE PICTURES is announcing its second list of Sound Pictures, introducing seven features in this group.

"Black Waters" has been commented on in earlier issues; and received general acclaim for its quality. It has been synchronized by the R.C.A. Photophone, Film and Disc; and is an adaptation of John Willard's stage success, "Fog." It was directed by Marshall Neilan and has Mary Brian, James Kirkwood, John Loder, Lloyd Hamilton in its cast.

"THE PRINCE AND THE DANCER," I reviewed when I saw it at a private showing in New York. It is a most delightful production, produced in Vienna.

"PICCADILLY," with Gilda Gray and Anna May Wong, has been acclaimed in London, Berlin, in the American press as a credit to E. A. Dupont, its director. It has an R.C.A. Talking prologue and synchronizations.

ANOTHER British production made at Elstree, London, is the adaptation of Warwick Deeping's "Kitty." This picture was directed by Victor Saville, and directed "Damn Well." It is thoroughly British and thoroughly good. Some of the finest English shots I have had the pleasure of viewing, and some big scenes that will get you, regardless of the language you talk, you will find in "Kitty," R.C.A. Photophone, also on Discs.

Then there is Blanche Sweet in "The Woman in White," Herbert Wilcox story made in Hollywood. There is "The Whirl of Life," with exteriors made in Poland, Berlin, London. The racy, spicey, comedy "Week-End Wives" made in Paris and Deauville with Jameson Thomas, Estelle Brody and Monty Banks.

This list includes All-Talking, Sound and Silent pictures.

Radio Industries of Canada Ltd. To Open Factory Winnipeg

THE RADIO INDUSTRIES of Canada, Limited, will open its factory July 1st. Its head office is in Winnipeg, and branches are maintained in Toronto, Montreal, Calgary and Vancouver.

The factory idea has been found imperative following the installation of this company's service in a large number of theatres.

The Columbia Record Library and Weekly Cueing Service, published by the Columbia Phonograph Company of New York, is distributed by the Radio Industries of Canada through its various Canadian offices, and backs up the Columbia Theatrephone wherever installation is made.

The company is advertized as a manufacturing and distributing company selling theatre equipment service.

THE LIBRARY and Cueing Service are sold with, or without the Columbia Theatrephone, thereby making it possible for the exhibitor who has purchased other Sound equipment, either synchronous or non-synchronous to use this service, reported as the finest non-synchronous Record Library in America.

The Columbia Theatrephone is manufactured in several models, suitable for theatres of various sizes, and also dance halls. It is fully licensed and patented.

THE COLUMBIA KOLSTER equipment is used throughout in amplification magnetic coil pick ups, and dynamic cones, loud speakers. This is said by the wise ones to represent a quality of equipment which places it in the Class A. The slogan in connection with Columbia Kolster is that, "it is to amplification what Rolls Royce is to automobiles."

All installations are said to be guaranteed. The company is reported to have strong American affiliations which will prove an asset to the smaller theatres here!

Radio Industries of Canada Limited

Theatre Service Division

Completely Synchronized, Columbia Kolster Theatrephone

We are today able to offer to the EXHIBITORS, the finest equipment available in Canada for "TALKIES" and "SOUND" Pictures.

The only reliable equipment which can be used either for Synchronous or Non-Synchronous pictures.

The Triumph of "Projection with Sound" Equipment.

Canada's Only Complete Cueing Service. Complete Record Library.

Our Policy with Exhibitors:—

"We guarantee our work, service our installations, and build our business on our customer's goodwill and satisfaction."

Can you find any better or fairer business policy?

Do Nothing Until You Have Seen and Examined this Equipment

Radio Industries of Canada Limited

Head Office - 211 Birks Bldg., Winnipeg

TORONTO - MONTREAL - CALGARY - VANCOUVER

THE ONE AND ONLY

"BROADWAY"

No. 640—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

WHAT A PICTURE!

WHAT A STORY! WHAT DIALOG! WHAT ACTING! WHAT DIRECTING!

WHAT A SUPERB COMBINATION OF THE VERY BEST IN THE STAGE world, the musical world, and the screen world!

THE GREAT STAGE PLAY, PRODUCED BY JED HARRIS, NOT ONLY has not lost one iota of its effectiveness by its transference to the screen, but on the contrary it has gained by lavish settings and effects which would be physically impossible on any stage in the world.

PAUL FEJOS, WITH CARL LAEMMLE, JR. AS ASSOCIATE PRODUCER, has taken only the cream of the cream from practically every popular form of stage entertainment and churned them all into such an entertainment as the world has never known.

IT IS STAMPED WITH CLASS FROM THE FIRST FOOT TO THE LAST.

THE STAGE STORY HAS NOT BEEN CHANGED AT ALL. THE DIALOG from the stage play is practically intact.

TO THIS UNIVERSAL HAS ADDED A MUSICAL SCORE AND SEVERAL songs which will ring through your head for many a moon after you have seen "Broadway."

AND THE CAST!

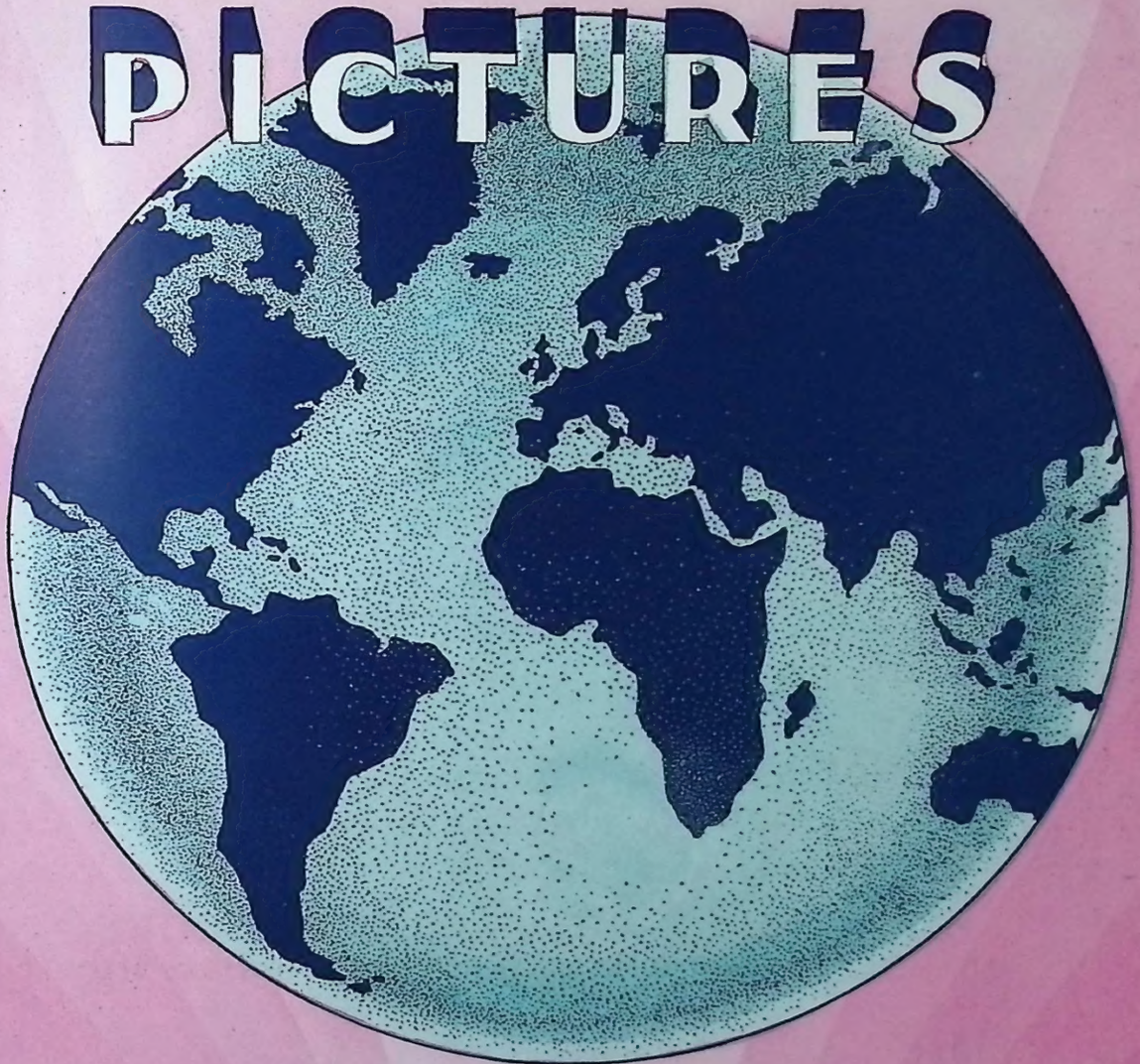
GLENN TRYON IS THE "HOOFER" WHOSE WORK IN THIS PICTURE stamps him as one of the screen's most talented young men. Evelyn Brent and Merna Kennedy play the two leading girl parts, and if you will tell me any possible way in which they could have been cast to better advantage, I'll doff my hat to you.

ROBERT ELLIS SHOWS SUCH "STUFF" AS YOU NEVER SAW HIM DO before. T. E. Jackson, who played the part of the detective in the New York stage success, is the same remarkable detective in the screen play; and Paul Porcasi who delighted New York as the owner of the cabaret is just as superb on the screen. Otis Harlan, George Ovey, Leslie Fenton and all the others in the cast are simply born for their roles.

THE CAMERA TRICKS AND THE PHOTOGRAPHY ARE PERFECTION itself. You will wonder at the technical novelties—and I'll probably never tell you how they were accomplished. The color sequences are simply breath-taking in their exquisite beauty.

BOYS, IT'S *THE* PICTURE!

ANNOUNCING OUR SECOND LIST OF PICTURES



A great step forward in Quality!

WORLD WIDE PICTURES

Photoplays made where the story is laid

7 Pictures worth

A Melodrama in Evening Dress

"BLACK WATERS" all-talker

R. C. A. Photophone, Film and Di

A mystery melodrama re ing the Broadway stage s "Fog," by John Willar thor of "The Cat an Canary." A Marshall Production, with James wood, Mary Brian, John er, Lloyd Hamilton, and well-known players. Pr at the Metropolitan Studios, Hollywood, by ish & Dominions Films poration, Ltd.

A Popular Star in a Famous Story

Blanche Sweet *in* "THE WOMAN IN WHI

A Herbert Wilcox Production of Wilki lins' mystery novel made on actual lo story. Excellent production throughout this good entertainment. Produced by Bri Dominions Films Corpn., Ltd.

any man's theatre

A World Famous Author and Director Have Made

"PICCADILLY" a masterpiece

R. C. A. Talking Prologue and Synchronization

.A. Dupont's production of Arnold Bennett's original play or the screen. Starring Gilda Gray. With Jameson Thomas ndd Anna May Wong. A drama of London night life.

A British International Picture, Studios Elstree, London.

A Sure-Fire Woman's Picture

"KITTY", a talking picture

R. C. A. Photophone. Also on Discs

rom the novel "Kitty," by Warwick Deeping, author of Scorrell & Son," now in the 9th edition. Directed by Victor awille. A fine cast including Estelle Brody and John Stuart.

autiful exteriors made at Henley on the Thames, London's fashionable watering place. A Burlington Production. A British International Picture.

A Mighty Good Comedy

"WEEK-END WIVES"

jolly story of cheating cheaters actually made in Paris and eauville. Directed by Harry Lachman. With Jameson homas, Estelle Brody, Monty Banks. Compares favorably itth the best American comedies.

A British International Picture.

A Delightful Comedy-Drama

"THE PRINCE and the DANCER"

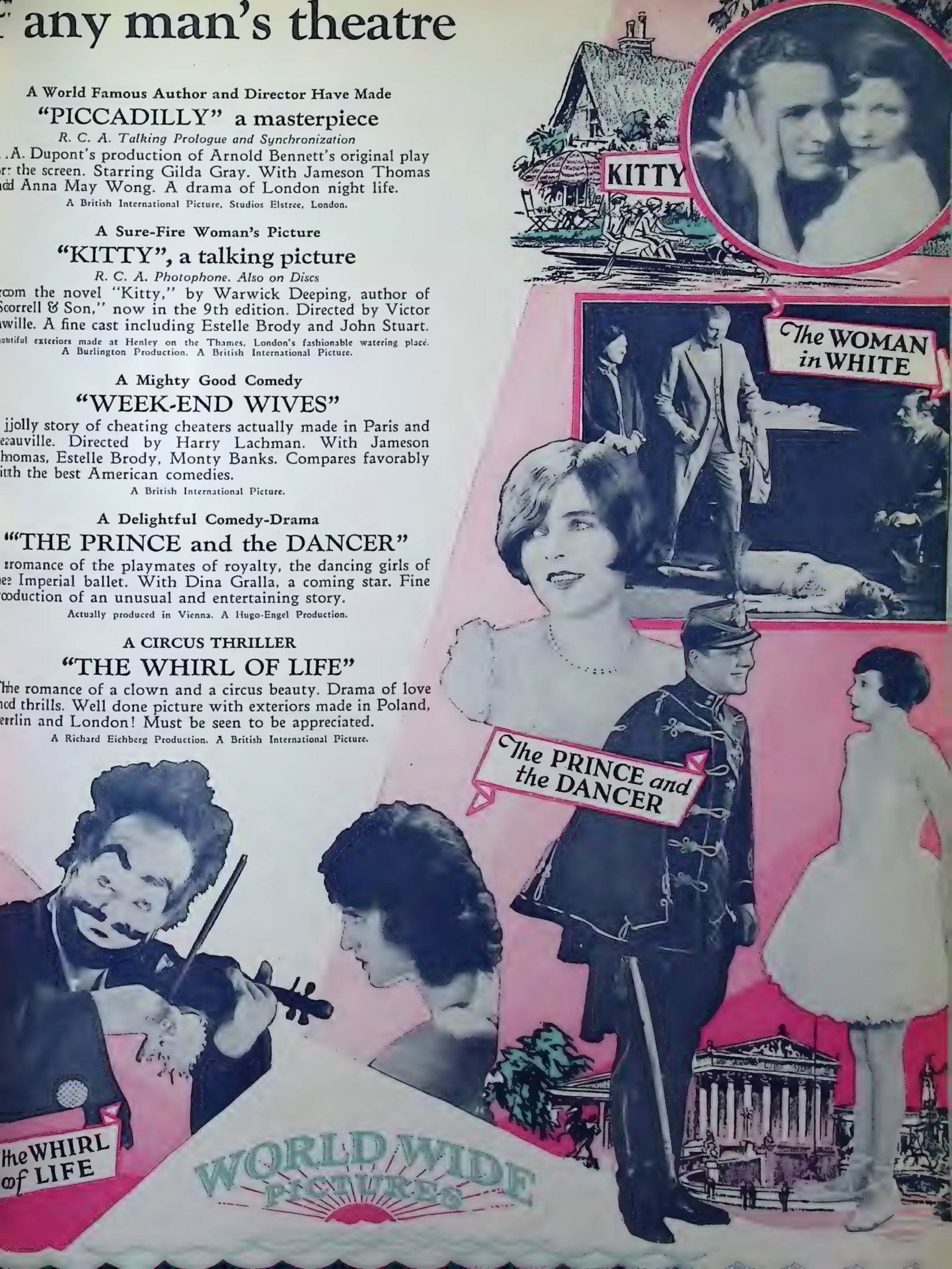
romance of the playmates of royalty, the dancing girls of he Imperial ballet. With Dina Gralla, a coming star. Fine roduction of an unusual and entertaining story.

Actually produced in Vienna. A Hugo-Engel Production.

A CIRCUS THRILLER

"THE WHIRL OF LIFE"

The romance of a clown and a circus beauty. Drama of love nod thrills. Well done picture with exteriors made in Poland, erlin and London! Must be seen to be appreciated.

A Richard Eichberg Production. A British International Picture.

It will pay you to see these pictures when trade shown

You need believe only your own eyes and ears—trust your own judgment

"Exhibitor's Choice Selling"

means you can see before you buy—
that you can buy one or all.

You know—that the only way to get Open Booking is to support it.

We know—that to stay we must sell pictures that PAY.

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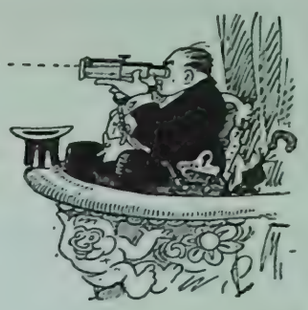
WORLD WIDE PICTURES

Sound and Silent Pictur

Looking Them Over



"Weary River" and "The Shakedown"

"WEARY RIVER," First National—Vitaphone. Richard Barthelmess. Tivoli, Tom Daley, manager. More crook drama. Interesting but what is the big idea? Can't the Motion Picture Industry get into better company?

I MUST say, however, that "Weary River" springs a new one, in its revelation of the Philanthropic and Big Father Warden who looks upon criminals as "naughty boys."

There is a gang, and Dick being one of 'em, lands doing ten years in the "pen." There is a girl that loves him, loves him good and hard, you know how Betty Compson can love. Believe me, she does and its real entertainment. Dick discovers that he has a musical complex when he gets through pulling the "rough stuff," and giving turnkeys and wardens plenty to worry over. He composes "Weary River," becomes the "leader of the band" in prison and a feature over the radio, which is getting a million dollars worth of free advertising in the Motion Picture Industry, in many of its new productions, and current ones, not forgetting the editorial space in The Digest which Radio is running away with.

HOWEVER, to resume our story. Dick leaves prison as "The Master of Melody," gets a vaudeville date, but gets discouraged by the continual identification he gets as a former convict. "All's well that ends well," when the girl of his love resolved that Dick should go straight, tells the Warden just in time to save him from being framed for another term, when an opposing gang is out to get him.

"WEARY RIVER" wends its way through the picture musically. Dick is supposed to sing it. I cannot tell you whether he does. He makes motions like it, but this talking and singing business has me fooled, sometime. The voice that sings "Weary River" is a well-trained and sympathetic voice, particularly appealing. Dick does fine work. He is one of our most dependable artists, who always makes good. Betty as "the girl" looked as young as ever and did fine work. Frank Lloyd can boast of his direction. It is all to the good. The dialogue was pleasing to the ear.

"THE SHAKEDOWN" — Universal, with Barbara Kent, James Murray and Jackie Hanlon — Pantages, Fred Shafer, Manager.

Here is a picture which is mellow in human interest, and brimful of emotional qualities. It reveals an insight into "fighting ethics" which may contain the elements of being the kind of fiction which smacks of the truth.

A gang of crooks present a pugilist, to the people of various towns, offering a thousand to anyone who can do four rounds with their champ. The hero, an accomplice in "The Shakedown," has in his sojourns in the different towns, made friends, and these friends urge upon him to accept the fighting challenge. Meanwhile, the gang present their fighter, who is to meet our hero. During the fight our hero, backed heavily by his friends, is knocked out, and the gang get the money. A stray kid comes into the picture whose life is saved by our hero. The kid is adopted, but our hero tries to cure him of his pugilistic ambitions. The kid promises not to fight, but in defending his foster-father's reputation, he gets a black eye; and on presenting this to our hero, gets a thrashing as an added recompense. The heroine reveals the reason for the kid's black eye, which so reforms our hero, that he goes through with an arranged fight, determined that this time he will win; and that there will be no "Shakedown." He breaks with the gang, wins the girl of his choice, and with the kid and the girl to do the hero-worshipping, heads for happiness.

THE story by Charles A. Logue, and direction by William Wyler. Your audience will cry, but they will enjoy it, especially in the scenes where the kid takes his beating rather than tell his foster-father the truth. The dialogue though limited, is good. "The Shakedown" is excellent entertainment for boys, grown-ups who are still boys, also for girls of various ages.

"ON TRIAL," Warners—Pauline Frederick, Lois Wilson, Richard Tucker, Bert Lytell, and Jason Robards, Edmund Breese, and an all-star cast of players. Uptown, Nelson Shea, Manager.

This picture was reviewed some time ago in The Digest, being among the first of the talking pictures which your editor had seen. It was "On Trial" which converted your editor to Dialogue Films. The interest in this story was so well sustained, the talking so excellently reproduced that, for the first time one beheld the possibilities of Dialogue Films, and became enthused on their entertainment quality.

"On Trial" deals with a triangle situation, if you remember. The murdered man is killed by his secretary, but the husband of the woman to whom the murdered man had been paying annoying attention, is accused of the murder. The story is an adaptation of the play by Elmer Rice. The child, Vondell Darr, in the witness box, does such remarkable work, she is worth the price of admission.

"A MAN'S MAN" — Metro-Goldwyn-Mayer feature, directed by James Cruze, William Haines featured —Loews, Jules Bernstein, Manager.

The story of a girl, who desirous of breaking into the movies, gets a break with Haines, who is a distiller of the soda-fountain beverage in a chemist shop. Haines has a different part to his usual irrepressible roles, but Haines is always good and in "A Man's Man," he gets some opportunities for original comedy hits, which are as soothing and as pleasing as the Balm which made Gilead famous. The titles also are good for a laugh each. There is no dialogue, but the picture has a synchronized musical background and some sound effects. Mae Busch as a trouper who hands out the "straight and narrow path" axioms is good, so is Josephine Dunn, as the ambitious girl, who found love in a cottage with Haines, a compensation for the loss of becoming the second Mary Pickford! The adaptation from the play by Patrick Kearney. Sam Hardy should not be overlooked, as "Charlie," he hands out a few laughs on his own.

Musical Profanity

THE BORDER CITIES STAR of Windsor, Ontario, in commenting on the resolution passed by American Federation of Musicians meeting in convention, and which called "canned" music a "profanation of the art of music" states that, "the members of the federation are simply falling into the common error which has made itself apparent with the introduction of every radical improvement in mechanical methods. It has invariably been the case that such protests have proven themselves to be unjustified, machine methods have yet to disarrange seriously any industrial activity, or to throw any considerable amount of men out of work. The players should remember that the mechanical music will not, for many, many years, entirely take the place of theatrical orchestras. By the time it does there will be enough theatres to employ all the present musicians in the making of the synchronized strains which go with the talkies."

THE EDITORIAL covers the issue in question fully. It is rather surprising that the American Federation of Musicians should take such a view of the synchronized picture. It was during the regime of Motion Pictures that Musicians came into their own. Motion Picture theatres installed orchestras, played the classics, revived the lost art of the music of the organ: and popularized music and musicians as they had never been popularized in our generation. "Canned" music, or the making of records, did the same for music and musicians. Familiarized the masses with the classics. Cultivated and developed, not only a taste for music, but educated the public into an understanding of what good music meant.

The masses began humming, not only "The Blue Danube," but arias from operas; and snatches from Beethoven's symphonies, Chopin's Nocturne's, Mendelsohn's, "songs without words."

RADIO is making us aware that the air is as full of music as the woods is full of songs of songbirds. Radio has brought music into every home, captured Beethoven's Music from the Spheres; and is making every human being a tuning-in station in a world of music and of song. I have not always felt this way about Radio, nor did I at first rejoice in the advent of Motion Pictures, but Time educates the observer and perfects that which is being observed.

Musicians, better-skilled musicians, are being selected for Broadcasting purposes.

The finest artists are being and have been selected for the making of records. Motion Pictures in this Sound era is also using symphony orchestras of national and international fame to form the musical background, or to present musical features for its story motif and theme.

IT IS TRUE that some theatres are eliminating orchestras, but these orchestras are being introduced into Motion Picture studios, they are being employed for the making of records, in a greater number than heretofor; and if in the shifting of positions, if in the sifting of the grains from the chaff, the lesser-talented musicians find themselves without theatrical employment. Time will adjust and absorb this condition also.

Perchance mothers will not be so anxious to make musicians of children who have no sense of music.

The present time Conservatories of Music are turning out musicians with the same degree of rapidity as sausages are turned out of a factory. Musicians in name only, who scrape across their violin, or pound the piano, and whose future can only be visualized in a honky-tonk, or the grinding out of daily lessons to a new crop of potential musicians.

A musical education is an asset, and if one has devoted years of study to music without becoming a musical enterpreter of this Art, one has gained the advantage of having developed either an intense dislike for music, or an apprciation of its charm.

WHEN the automobile made its initial appearance, grooms, and carriage-makers, breeders and traders in horses, harness-makers, etc., groaned that the end of the world had come, that the motor was a profanation of vehicular movement.

But Time has absorbed the harness and buggy makers. the horse-breeders and traders by taking them into the army of chauffeurs, or the Service Station Industry. The demand for gas, for oil has opened up other fields of employment; and there has probably been much more employment furnished than wasted. For today all men ride. From the man who can pay $50.00 for a battered Lizzy with a going engine, to the man who runs his Hispano.

In the days of carriages, only the classes rode in carriages, or sat astride their horses. Only the rich employed grooms, or stabled horses.

For the American Federation of Music to pass a resolution charging that phonographic records are a "profanation of the art of music" is about as reasonable and logical as would be such a designation applied to a bronze, or marble figure of a woman, which is but a beautiful image of the living Venus.

With "records" there is this added asset, the voice of the singer, the music of the player, is faithfully and accurately recorded.

Here is no image of an outer form, but the living voice of man, of music.

THERE will never come a time when men will be satisfied to see only a reproduction of beauty. They will delight in beholding beauty in its enfoldment. The living artist singing her song, the living musician singing his song through the magic power of his bow across the strings of his violin, or the touch of his fingers upon the ivories, is a revelation of a Living Art!

Life has no rival, no competitor, no equal, only imitators. Motion Pictures which sing, play, talk are about the nearest thing in the world of art which we have to life, but they are only at their best an imitation of the living artists. Each in their appointed place and time will find their place. Meanwhile the only "Profanation of the art of music" which I have yet come in contact with is the jazzing of the classics so that they become maimed and distorted symbols of their former majesty. the scraping out of music in some theatres where the orchestras appear to be filling in time; and some of the cat-calls, and ear-splitting noises which have been delivered by so-called Jazz Bands, which call themselves musicians, and their atrocities, music!

—THE EDITOR.

Famous Add To More Property Toronto Million Dollar Theatre

N. L. NATHANSON, Managing Director of the Famous Players Canadian Corp., Limited, announced recently that his company had purchased additional property in Toronto, fronting Hayter and Gerrard Sts., for the proposed erection of the New Million Dollar Theatre, which will have a seating capacity of about five thousand.

Thomas W. Lamb of New York City, and international fame as an architect, has been given the tentative plans for his final approval. Tenders will be obtained early in September. The building, it is reported, will include every requisite in the realm of Theatrical Entertainment; and will embody all the new devices, and ideas which have made modern buildings symbols of a beautiful Utility, including the newest and most perfected machinery for sound installation.

It will also be equipped with a stage eclipsing in its dimensions the largest in Canada.

THE REGENT, Oshawa, presented Movietone to its patrons recently with astonishing and yet expected success.

"Broadway Melody" was the opening feature arranged by Manager Leon Osier. Coming to this theatre will be "In Old Arizona," Clara Bow in her first talking picture, "Her Wild Party," and H. B. Warner and Ruth Chatterton in "The Doctor's Secret." Al Jolson in "The Singing Fool," etc.

OBSERVATIONS

THE VICTORIA THEATRE, Toronto, under the management of Joe Lightstone, closed its stock season, and after remaining dark one week, opened with a musical comedy company in "No, No, Nannette." As good a show at $1.50 top as has been presented at the Royal at $3.00.

The peppiest and prettiest bunch of girls which I have seen adorn a chorus for some time. It is a "tough" house to put over with the Tivoli playing the big Talking Pictures, but since it is the only non-picture house open in Toronto, now that the Empire Stock, the Princess and Royal are closed, it will be the city, and not the management which will be responsible for sending this theatre dark, should it happen, God Forbid.

Mr. Lightstone promises "Katinka," with an augmented cast, and orchestra for next week. This week's bill is "Sunny." The press has given the show the best criticisms I have had the pleasure to read. Here's hoping the box-office clicks for you, Joe!

* * *

THE ROYAL YORK, the ambition of the C.P.R., to make Toronto a citadel in which the finest hotel in the British Empire will establish itself for hospitality, has been realized and accomplished.

The Royal York opened its spacious doors this week, His Excellency, Lord Willingdon, graciously officiated at the opening function. Two thousand, eight hundred guests assembled for the dance and supper.

"Bernie and his Band," played "To beat the band"; and added wings to weighted feet in the "wee sma' hours" of the morning!

(Continued on Page 16)

Complete Sound Line Up

Perkins Synchronized Discs For Simplex and Powers Machines. Easily Installed.

Amplitone Non-Synchronis The finest toned two and three Turntable Machines. Built for theatre use only.

Score Disc Service. No Library of Records to Buy. Cue Sheets Necessary. Cueing to be Done.

Write Us Giving Size of Your Theatre--Make of Machines Used. We Will Quote You on Your Sound Installation. Perkins Equipment Now Installed is Giving Satisfaction.

Perkins Electric Company Limited

21 Wilton Square, Toronto - 2027 Bleury Street, Montreal
402 Film Exchange Bldg., Winnipeg

OBSERVATIONS

(Continued from Page 15)

"SIME" is featuring "the girl friend from Canada" in his editorial columns again. This is how we are presented, "The girl friend in Canada says: "Variety is a liar and I can prove it. It always has been a liar, and always will be a liar." Atta baby, sis, but don't go wild; no one has contradicted you. Just a little difference of opinion over payroll stuff. Variety offered to print the panning at its regular commercial page rate, $600, but the girl friend wasn't that sore."

YOU are still a liar, "Sime," the girl friend from Canada did not say, "Variety is a liar," what she said was that "Sime is a liar, etc." Thanks, old dear, for the advice, "don't go wild." You haven't heard the half of it. These are but preliminaries. I haven't gone wild yet, but when I do you'll know it. I note that you state that you have not contradicted me. How could you? Even a good liar, that is, one with a good memory, occasionally catches up with such an evidence of Truth, that he cannot lie himself out of it. Now no one would accuse you of being a good liar. You are not even careful of details, for if you were you would have read the correspondence from your advertising department which offered to publish a denial of your "pay-roll brain storm" at your usual advertising charges of $500.00 a page. But what is a $100 more or less to "Sime," who only has to manufacture a few lies to make some victim come across.

NO, old dear, I am "not sore enough" to pay you $600.00. You will have to think up another form of blackmail to get any money out of me. What about having me followed while I am in Winnipeg? I am going to address a Trade luncheon there, as the guest of the Western Exhibitors, and have been invited to accompany a group of these theatreowners to the Convention at the Head of The Great Lakes. You might get some material here which you could capitalize into money. You know what they say about West? "Go West, young man, go West." The climate is said to make young men ambitious, but I have heard it said that it makes young women wild, and women-editors younger and wilder. I am still young, "Sime," and the West may make me wild. "Thar's gold in finding out how wild women can be, "Sime," thar's gold," and you're the best little gold-digger I know of, male or female. I know you will appreciate the tip, "Sime." Watch me!

* * *

IT IS the British men and not the Film representatives which have organized themselves to combat the vogue for American-made pictures, reports Max Ree, art supervisor of Radio Pictures.

Mr. Ree states: "In letters I have received from London, Berlin and Paris during the last few weeks," Ree said, "I have been told authoritatively that the effect of America's supremacy in the film field was felt most keenly in the commercial markets of Europe, not in the theatres.

"American films have so publicized and popularized American clothes, American household furnishings, American automobiles and other American goods that the huge importations have put up the back of English, French and German manufacturers.

"These interests, not the theatre interests, have forced the issue and prompted the formation of the European combine, reported as capitalized at $5,000,000, to fight Hollywood."—Press Sheet.

* * *

THE CONSOLIDATED THEATRES, LTD., have equipped the Princess Theatre, Montreal, for the production of Sound and Talking Pictures. The house closed for two weeks in orders to make the necessary changes.

The Celcophone!!

Introducing our Disc Attachment for using Synchronous Records on Talking Pictures. Consists of heavy pedestal carrying reduction gear box, ball bearing turntable, pick-up bracket and pickup. It is adjustable to any height, sits on left of the projector near the mechanism and is directly connected to the mechanism by a steel shaft. And it operates silently and perfectly.

The Celcophone has many advantages. The turntable is mounted on ball bearings. All gears are machine cut and run in a bath of oil. The turntable is a steel stamping with flange, running true and not easily warped. The pedestal, with adjustable height column, carries the working parts, there is no attachment to the projector other than the connecting shaft, thus obviating any vibration from the projector.

The Celcophone can be attached to any Motiograph De Luxe, Powers or Simplex Projector in a few minutes. It is geared to revolve the Record at the synchronous speed. You may use your own amplifier and speakers or we will be glad to advise you on the purchase of either on request. Price per pair, including fader and booth speaker—$750.00.

A. C. Speed Indicators, driven by flexible cable from shutter shaft, but causing no wear thereon, to meter similar to a speedometer showing film speed in feet per minute, very necessary to obtain correct speed, extra, per pair—$85.00.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Show Business

The Ottawa Theatre at Hawkesbury, Ontario, was swept by fire of unknown origin early on the morning of June 5, the concrete walls and floor and the metal roof being all that was left. The damage was estimated at $15,000. The theatre was owned and operated by Lucien Senecal, the house seating 500 persons. The equipment lost included two projection machines valued at $3,500 while the films destroyed were valued at $1,000.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, was responsible for the appearance of Rabbi Ferdinand M. Isserman of the Holy Blossom Synagogue, Toronto, as the guest speaker before the Rotary Club at Ottawa, his subject being "The Things We Have in Common." Rabbi Isserman was responsible for the holding of a series of good-will banquets for Jews and Christians in Canada; he has exchanged pulpits with Protestant ministers and organized the first Jewish Sunday morning services in the Dominion.

DeForest Phonofilm equipment has been ordered for seven theatres of the United Amusements chain in the Province of Quebec, installations to take place during the summer. United Amusements, Limited, is a subsidiary of Famous Players Canadian Corp. DeForest Phonofilm of Canada, Limited, entered suit against Fox and Famous Players Corp., some time ago for alleged infringement of sound projection patents.

For the second time Don Stapleton, manager of the Centre Theatre, Ottawa, has held over a United Artists synchronized feature for a second week, this being "Coquette." The first hold-over was "Iron Mask" which was the first audible production to play the Centre.

The House of Commons at Ottawa, Ontario, has received a report from Hon. James Malcolm, Federal Minister of Trade and Commerce, regarding the activities of the Canadian Government film studio at Ottawa. This Government unit, regarded as the first complete moving picture production enterprise to be established by any country, made 20 per cent. more film releases during the past fiscal year than during the previous 12 months, he announced. This was done on an appropriation of $50,000 from the Government, aided by certain film rentals. No actual production figures were announced.

Hon. Mr. Malcolm asked for a vote of $75,000 for the studio this year, this being an increase of $25,000. He pointed out that the Government films were not being used for political purposes but as an advertising and educational medium. The vote was quickly passed by the House.

The fourth triennial conference of the National Council of Education held in Vancouver, B. C., recommended some measure of limitation of the freedom of children in attending motion picture theatres, and not the prohibition of the attendance of children under 16 years of age at motion picture theatres, as erroneously stated in the Canadian Press despatch dealing with the resolution.

The text of the resolution entitled "The Influence of the Foreign Film," follows: "That the conference approved some measure of limitation of the freedom of children in attending motion picture theatres, with a general undertaking on the part of the educational authorities of the Province and of the Dominion to develop under their own control the production, distribution and exhibition of films suitable for children, such films to be educational and recreational in character."

Talking pictures have invaded the Maritime Provinces of the Dominion with the installation of complete sound equipment in the Orpheus Theatre at Halifax, N.S., a comparitively old house.

A new theatre building has been planned for Trail, B. C., by the Dewees Theatre Enterprises, Limited, W. P. Dewees, general manager, care of The Strand Theatre, Vancouver, B. C. The building will cost $100,000 and be two stories in height, 75 by 120 feet, concrete foundation and reinforced concrete and brick construction, and will seat 1,000 persons, with business premises included in the plans of the block. The location is Cedar Avenue.

Winnipeg.—The amusement tax in Montreal last year totalled $1,000,827, an increase of $138,000 over 1927. Half the proceeds went into the city's coffers and the other half to the Quebec Government. In Winnipeg last year the amusement tax realized $405,206. It all went to the Manitoba Government.

(*Special to The Digest from Winnipeg.*)

It is officially announced that the Famous Players Canadian Corporation has taken over the four theatres in Winnipeg, controlled by Henry Morton, these being the Gaiety, Wonderland, Crescent and Arlington, and their managers are now operating these houses. Mr. Morton is retiring from the theatre business for the time being and will take a lengthy trip abroad. He has been in the motion picture business in Winnipeg for 16 years.

A few weeks ago the Famous Players Corporation took over the Osborne and Tivoli Theatres, Winnipeg, owned by Raymond Kershaw. The latter is still with the organization that is now in charge. All will be equipped for "sound" pictures this autumn.

The Playhouse, Market Street East, is also to be taken over by Famous Players, although there are a few details to arrange. This theatre is owned by the W.A.D. syndicate, of Boston, owners of Central Manitoba Mines, and Gordon T. Howden has a one-year lease on the house for his stock company which is being negotiated for, it being the intention to open the Playhouse in September with the "Talkies."

The Famous Players, due to negotiations for United States stock, which was successful a few months ago, is now entirely owned and controlled by Canadians, and they have in Canada 190 theatres, which they are adding to from year to year by building and purchasing. The corporation recently opened a new $350,000 theatre in Saskatoon, Sask.

Personnel of the staffs operating the theatres in Winnipeg recently purchased will not be changed. H. M. Thomas, western divisional manager, will be in Winnipeg early in July, when any change decided on will be announced and will come into effect.

Round About the Studios

Charles King, male lead in Metro-Goldwyn-Mayer's huge success "Broadway Melody."

Richard Dix, has been signed by Radio Pictures, according to an announcement by Joseph I. Schnitzer, President of RKO Productions.

The signing of Dix by Radio followed a series of conferences with William Le Baron, vice-president in charge of production, just before the latter's return to Hollywood. Dix, like Rod La Rocque, also recently signed by Radio, is to be starred in romantic roles. His last screen appearance on Broadway was made in "Redskin."

"Swimming cameras" were devised by John Robertson, directing "The Single Standard" to obtain close-up shots of Greta Garbo and Nils Asther racing in the water for the new Metro-Goldwyn-Mayer feature. Robertson mounted a camera head upon an improvised catamaram which was hauled through the water just ahead of the swimmers. The camera lens were held just a few inches above the surface of the water and focused to keep both Garbo and Asther together in the film frame.

Malcolm McGregor, who plays one of the leading roles in the Tiffany-Stahl singing and talking production "Whispering Winds," is now in New York en route for a long vacaton in Europe. While abroad, Mr. McGregor might avail himself of an offer to make a picture in England.

Mr. Keith Ayling, formerly well known as the film critic of "The Sunday Chronicle" and "The Daily Sketch," has been appointed editor of the Gaumont Sound News Film, and has now taken up his duties at Denman Street.

A great deal of speculation is going on in Hollywood as to the players who will be chosen to re-enact the roles in "The Storm" the third most successful picture that Universal ever produced. It will be made for next year's program, in full dialogue. House Peters, Virginia Valli and Matt Moore played in the original, under the direction of Reginald Barker.

Stanley Bergerman, who married Miss Rosabelle Laemmle, has been appointed Assistant to Carl Laemmle. He will accompany him to Europe sailing on the Majestic on July 10th.

Bessie Lyle has been selected by Paramount to replace Louise Beavers for the part of Consuelo in "Illusion," audible picturization of the latest best seller novel by Arthur Train. At the same time Knute Erickson was assigned the role of Mr. Schmittlap in the same picture. "Illusion," a story of metropolitan life as viewed through the eyes of a young magician who is accepted by society, features Charles "Buddy" Rogers and Nancy Carroll in leading roles. June Collyer and Regis Toomey have important roles. Lothar Mendes is directing the picture in the West Coast Studios.

Yet another London Theatre goes Talkie this week. The Scala has been leased by New Era for a demonstration season of their Portable Talkie Pictures apparatus. A full programme of Talking, Singing and Sound films, will be given, including "Should a Girl Marry?" and a synchronized version of "Youth," a Continental production starring Anny Ondra.

The Portable Talking Picture apparatus is probably the most simple to install of any that have been demonstrated to date. Any theatre can be fitted with the equipment in a few hours. The running costs are low and perfect reproduction is promised.

Laura La Plante has one more feature to complete this year's program at Universal City. The production chosen is "One Rainy Night" by Laura Hess. Harold Shumate is writing the adaptation.

Scene from "Tropical Nights," a Tiffany release, starring Patsy Ruth Miller and Malcolm McGregor.

Hal Roach announces the signing of Harry Langdon for talkies. Under the terms of his three year contract, Langdon will appear in eight two-reel dialogue comedies each year, all of which pictures are on the Metro-Goldwyn-Mayer program.

Pathe's annual Sales Convention will be held this year at the Hotel Ambassador, Atlantic City, according to the announcement of Phil Reisman, General Sales Manager. It will begin on June 27 and last for five days. Branch managers, district managers and Home Office officials and executives will attend.

William Powell was selected by Paramount to replace Sam Hardy for the leading role in "Behind the Makeup," the picturization of "The Feeder," the story by George M. Watters, in which Hal Skelly and Esther Ralston have important roles.

Belle Bennett and Joe E. Brown in a scene from "Molly and Me," a Tiffany Production coming to Loew's Toronto, soon.

Metro-Goldwyn-Mayer Features and Short Subjects

Pathe Features, Short Subjects and Serials

British Made Super Features

As Was the Case This Season, So It Will Be Next Season . . . .

During the season now coming to a close Regal released more real money-getting box office attractions than any other exchange in Canada. This is a strong statement, we admit, but check up the records and you will admit its correctness.

For the new season Regal will again be able to furnish attractions that make theatre operation profitable. When our new season's announcement is made it will be found that not only has Regal maintained its supremacy in the matter of box office attractions, but have increased it to an extent that will be sensational. Next season, more than ever, ***a Regal customer is a satisfied customer.***

Regal Films Limited

Let Us Give You Advice on Talking Picture Equipment

Each of our six exchanges in Canada---Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver---has full information on file regarding the different types of equipment. You are invited to take up your problem with us and learn which type is best suited to your theatre. Our advice to you will be entirely with your best interest in mind. *We sell no outfits, nor are we interested in any way in any that are on the market.* This is a free service, intended only to help Canadian exhibitors work out this problem that must be met. You place yourself under no obligation when you take advantage of it.

Regal Films Limited *Canada's Largest Distributors of Motion Pictures*